

Ismail Kadare, renomado escritor albanés, fallece a los 88 años

El escritor albanés Ismail Kadare, conocido por explorar la historia y la cultura balcánica en poesía y ficción durante más de 60 años, ha fallecido a la edad de 88 años, según ha informado su editor.

Bujar Hudhri, editor de Kadare en la casa editorial con sede en Tirana Onufri, dijo que Kadare murió el lunes después de ser trasladado al hospital, con Reuters informando que el escritor había sufrido un paro cardíaco.

Escribiendo a la sombra del dictador albanés Enver Hoxha, Kadare examinó la sociedad contemporánea a través del lente de la alegoría y la mitología en novelas como El general del ejército muerto, El cerco y El palacio de los sueños. Después de huir a París solo unos meses antes de que el gobierno comunista de Albania se derrumbara en 1990, su reputación continuó creciendo a medida que seguía regresando a la región en su ficción. Traducido a más de 40 idiomas, ganó una serie de premios, incluido el premio Man Booker Internacional.

Primeros años y carrera

Nacido en 1936 en Gjirokastrë, una ciudad fortaleza otomana no lejos de la frontera griega, Kadare creció en la calle donde Hoxha había vivido una generación antes. Publicó su primera colección de poesía a los 17 años. Después de estudiar en la Universidad de Tirana, ganó una beca gubernamental para estudiar literatura en el Instituto Gorky en Moscú. Regresó a Tirana en 1960 con una novela sobre dos estudiantes que reinventan un texto literario perdido. Cuando publicó un extracto en una revista, fue inmediatamente prohibido.

"Fue una buena cosa que esto sucediera", le dijo al Guardián en 2005. "En la década de 1960, la vida en Albania era agradable y bien organizada. Un escritor no habría sabido que no debería escribir sobre la falsificación de la historia."

Éxito internacional y supervivencia

Tres años después, logró pasar la censura con El general del ejército muerto, una novela sobre un general italiano que viaja a través de Albania en la década de 1960 para recuperar los restos de los soldados italianos que murieron durante la segunda guerra mundial. El general sin nombre atraviesa pueblos lúgubres y campos llenos de lodo, cuestionando el propósito de su triste misión: "Al final del día, ¿un montón de huesos aún puede tener un nombre?"

Los críticos albaneses atacaron una novela que estaba a años luz del realismo socialista requerido por el régimen de Hoxha, pero cuando se publicó en Francia en 1970 causó sensación. Le Monde lo elogió como "asombroso y lleno de encanto".

Mientras que su perfil internacional le ofreció alguna protección, Kadare pasó los siguientes 20 años navegando entre la expresión artística y la supervivencia. Después de que se prohibiera su poema político La pasha roja en 1975, pintó un retrato halagador de Hoxha en su novela de 1977 El gran invierno. En 1981 publicó El palacio de los sueños, una alegoría ataque a

Once upon a time, every new superhero movie seemed to exist in (not-so) splendid isolation. Michael Keaton's Batman never met Christopher Reeve's Superman, despite the cities of Gotham and Metropolis being situated less than 300 miles apart in many DC comic book tales.

When Sony's Spider-Man found himself under threat from the likes of the Green Goblin, Doc Ock and even a nefarious Symbiote in the early to mid-noughties Tobey Maguire films, he did not dial up Iron Man 3 or send an email into space for the attention of one Thor Odinson of Asgard – because those characters were 3 inconveniently owned by someone else. Only in the comics was Ant-Man likely to bump into the Hulk, or Mister Fantastic 3 make the acquaintance of Captain America.

It was Marvel Studios, beginning with 2012's *The Avengers*, that popularised a brave new world 3 of interconnected superheroes who, in many ways, broke all the rules of superhero film-making. Suddenly, heroes and villains were capable 3 of extended, multiple episode character arcs that added a richness and realism to proceedings that had rarely been seen before. 3 Iron Man might just have invented time travel, but on a psychoanalytic level he felt like a real person capable 3 of genuine human emotions, soaring success, abject failure ... ahem, casual sexism ... and everything in between. Each new superhero 3 to emerge fully formed into the Marvel multiverse felt intelligently connected to all the others, ripples in the fabric of 3 reality in one corner of the multiversal web somehow affecting matters somewhere else entirely in unexpected ways (at least until 3 the more recent, weaker films).

All of which might leave us wondering exactly why Marvel supremo Kevin Feige has just revealed 3 that the new *Fantastic Four* film, in which Reed Richards, the Invisible Woman, the Human Torch and the Thing are 3 about to debut for Marvel movies, will take place (at least initially) somewhere that does not seem to be in 3 the MCU at all. Speaking on the latest episode of the *Official Marvel Podcast*, Feige confirmed suggestions that the film 3 will be set in the 1960s, but hinted heavily that this will be a very different version of 20th-century. terrestrial 3 reality to any we've yet seen.

"It is a period film," said 3 Feige. "There was another piece of art we released with Johnny Storm flying in the air, making the 4 symbol 3 and there was a cityscape in the corner of the image. And there were a lot of smart people who 3 noticed that the cityscape doesn't look exactly like the New York that we know or the New York that existed 3 in the '60s in our world. Those were smart observations."

This is nothing new for Marvel, in a sense. The advent 3 of alternate realities in episodes such as *Spider-Man: No Way Home* and *Doctor Strange in the Multiverse of Madness*, not 3 to mention the TV series *Loki*, means we're used to seeing our heroes jumping from one universe to the next. 3 Moreover, the absence of the *Fantastic Four* from the MCU would explain why nobody has ever mentioned them up until 3 now. And yet if Feige really is hinting that the team will begin their journey in a different universe to 3 the Earth 616 we've become used to, and which so closely resembles our own without the superheroes, this is still 3 something new and different.

Rather than starting out in our own world, these are superheroes from another universe who are (presumably) 3 likely at some stage to make the time and reality jump so that they interact with the characters we already 3 know. That is after all, kind of the point of Marvel on the big screen, even to the extent that 3 we now have superheroes who once existed in entirely different film series – *Spider-Man* and his various enemies in *No 3 Way Home*; *Deadpool* and *Wolverine* in the forthcoming *Shawn Levy* film – happily fistbumping the MCU crew.

Of course, Marvel might 3 just do something truly original here and keep the awesome foursome trapped in their own world, despite the fact that 3 they have every means of bringing them into the big, multiversal picture. Who wouldn't want to explore a super-stylised, fantasy 3 take on the 1960s where everything is slightly different from our own world, in appealingly far-out and intriguing ways? Maybe 3 the Beatles are all Martians – who knows how weird this stuff could get? But wouldn't that, in a sense, 3 be cheating, given how Marvel has spent all its time and effort since 2008's *Iron Man* convincing us that everything 3 is connected, to the extent that every other studio making superhero movies has become too embarrassed to do anything but 3 mimic its more successful rival?

The short odds are on the *Fantastic Four* making the leap pretty quickly. It might not 3 happen in the space of a single movie but, when it does, the results could be seismic – or at 3 least amusing.

For if advance publicity really does offer a realistic look at the groovy retro world where the quartet 3 begin their journey, this is going to be the nuttiest fish-out-of-water tale since Arnold Schwarzenegger went chariot racing and fought 3 a bear in Central Park in 1970's Hercules in New York.

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